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BUST OF CHARLES L. HUTCHINSON—BY ALBIN POLASEK AWARDED MUNICIPAL ART LEAGUE PRIZE IN CHICAGO ARTISTS' EXHIBITION

THE SCAMMON LECTURES

THE Scammon lectures will be delivered in April by Jay Hambidge on the subject of "Dynamic symmetry in design." Mr. Hambidge's revival of the lost theories of proportion has brought him into great prominence within the last few years. The possible injection of new life into modern art through the application of these principles makes this series of lectures an event of unusual importance.

Mr. Hambidge began his career as a painter, having studied with Chase. Twenty years ago he became impressed with the incoherence of modern design and began to search nature for some correlating principle to give artists control of areas. After studying the bases

of design both in nature and art, he made the analysis that there are two types of symmetry or proportion, the dynamic or active, and the static or passive. Dynamic symmetry, which appears to be the more subtle and vital of the two, reached the height of its development in the greatest Greek period, but seems to have been a lost principle ever since.

Mr. Hambidge's investigations have gone back to the methods of the "rope stretchers" of Egypt, who worked out a system of surveying necessitated by the annual overflow of the Nile, and to similar plans of the Egyptians used later in architecture and design.

In his study of the principles of Greek design he has given special attention to Greek pottery, as he believes that it was absolutely architectural in all its elements. His researches in this field were based on a vast number of measurements, among them those of the Greek vases in the Metropolitan Museum and the Boston Museum of Fine Arts. These measurements have been recorded in his treatise, *Dynamic Symmetry: the Greek Vase*. For the past two years Mr. Hambidge has been editor of the magazine, *The Diagonal*.

Mr. Hambidge has held the Sachs Research Fellowship of Harvard University and lectured at Yale and Harvard, and to classes in New York City, Boston, and Europe. He comes to Chicago directly from a year of research on the Parthenon at Athens.

EXHIBITIONS

BELIEVING that the collaboration of the arts is one of the essentials for a healthy growth of art, the Art Institute has arranged to show together three exhibitions of allied interest, the annual applied arts exhibition, the annual architectural exhibition, and an exhibition of landscape and garden design under the management of the Woman's National Farm and Garden



JACOBEOAN ROOM—PRESENTED TO ART INSTITUTE IN MEMORY OF
MR. AND MRS. E. BUCKINGHAM BY THEIR CHILDREN

Association. These exhibitions will open with a reception on March 8. The work of American craft workers shown in the Nineteenth Applied Arts Exhibition will be supplemented by a collection of British arts and crafts assembled in England by the Detroit Society of Arts and Crafts. The usual prizes will be awarded.

The Thirty-fourth Annual Chicago Architectural Exhibition is given jointly by the Chicago Architectural Club, the Illinois Society of Architects, and the Illinois Chapter of the American Institute of Architects. Special efforts have been made this year to secure the work of painters who have worked in close relation to architectural projects in mural painting, and of sculptors who have produced architectural or ornamental sculpture. Several models of build-

ings will be shown. A significant indication of the awakening of artists to the need of coöperation is the Birren Prize of \$50 offered by Joseph Birren for the best design in color showing a given interior with appropriate space for the distribution of three paintings of specified standard sizes. The purpose of the prize is to stimulate the architect to make a more appropriate use of walls than has been the tendency in the past. The architects will award their medal of honor as heretofore. Their joint exhibition committee consists of John A. Holabird, Paul F. Esser, and Hubert Burnham.

The Woman's National Farm and Garden Association has sought to stimulate interest in their exhibition of landscape and garden design by offering prizes for a decorative treatment of the



PANEL FOR A MAUSOLEUM—BY EMIL ZETTLER AWARDED THE HARRY A. FRANK PRIZE IN CHICAGO ARTISTS' EXHIBITION

of which are a hundred years or more old, and of unusually beautiful modern bags made by Mrs. C. S. Weiskopf of New York. Among the rare bags in the collection is a Nuremburg bag dated 1820, and one of the Napoleonic period.

A representative collection of the etchings of Lester G. Hornby, the American etcher, will be displayed in the Print Room from March 4 to 23. His war subjects will be included.

entrance to the exhibition, garden designs, garden furniture, garden sculpture, and bird houses. They will also have lectures pertaining to agriculture and horticulture in Fullerton Hall every Wednesday and Saturday afternoon during the exhibition.

The joint committee of installation for the three exhibitions consists of Mrs. A. A. Michelson, John W. Root, and Bessie B. Bennett.

So much interest has been shown in Jacob Loeb's collection of bead bags that they will continue on exhibition during March. Examples are to be found of Italian, French, Dutch, Austrian, and New England bags, many

PRIZES

THE prizes awarded at the Twenty-fifth Annual Exhibition by Artists of Chicago and Vicinity were as follows: The Mr. and Mrs. Frank G. Logan medal and prize of \$500 to Frank V. Dudley for painting "Duneland"; Fine Arts Building purchase prize of \$500 to H. Leon Roecker for paintings "Springtime" and "Tangling branches"; Mr. and Mrs. Frank G. Logan medal of \$200 to Anna Lee Stacey for painting "Thé dansant"; Edward B. Butler purchase fund of \$200 to William Owen, Jr., for painting "From the elevated"; Mrs. Julius

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DUNELAND—PAINTING BY FRANK V. DUDLEY AWARDED THE MR. AND MRS. FRANK G. LOGAN MEDAL IN CHICAGO ARTISTS' EXHIBITION

Rosenwald purchase fund of \$200 to A. Loo Matthews for painting "The circus"; Joseph N. Eisendrath prize of \$200 to Ramon Shiva for painting "Nocturne"; Harry A. Frank prize of \$150 to Emil Zettler for sculpture "Panel for a mausoleum"; Clyde M. Carr prize of \$100 to Anthony Angarola for painting "Backyard paradise"; Municipal Art League prize of \$100 for portraiture to Albin Polasek for sculpture "Portrait bust of Charles L. Hutchinson"; Mrs. John C. Shaffer prize of \$100 to Hester Bremer for sculpture "Ethiopian"; Mrs. William O. Thompson prize of \$100 for color effect to Gerald A. Frank for group of paintings; Business Men's Art Club prize of \$100 to Irma Kohn for group of paintings; William H. Tuthill prize of \$100 for a pure water color to Edmund S.

Campbell for painting "Brook of the dunes"; Englewood Woman's Club prize of \$50 to Samuel Klasstörner for sculpture "Orpheus and Eurydice"; Chicago Woman's Aid prize of \$50 to Ruth Sherwood for sculpture "Relief: Mrs. Stanley G. Harris." The silver medal of the Chicago Society of Artists was awarded Carl R. Krafft for his group of paintings.

A new prize of \$50, the Austin Woman's Club prize, was awarded Flora I. Schoenfeld for her painting "The mountains." Honorable mention was given to Laura Van Pappelendam for painting "Old Spanish porch"; to Torey Ross for painting "The pose"; and to Carl Hoeckner for group of paintings.

The Chicago Society of Etchers awarded four Logan prizes of twenty-five dollars each to the following:



NUREMBURG BEAD BAG IN EXHIBITION OF BEAD BAGS LENT BY JACOB M. LOEB

Celestino Celestini for "Monte Frumentario, Assisi"; E. T. Hurley for "Flood time, Cincinnati"; Roi Partridge for "California farm"; Paul Verrees for "Flemish cottage." The purchase made for the Print Collection of the Art Institute include: Dirk Baksteen's "La ferme dans les dunes," Frank W. Benson's "Boats at dawn," Fred S. Haines' "Cottonwoods," Arthur W. Heintzelman's "Portrait study of an old man," Lee Sturgis' "Main Street, Nantucket."

THE LIBRARY

THE Ryerson Library has purchased one of the three hundred copies of the publications of the Durer Society, which consists of ten large portfolios published annually from 1898 to 1907 and embodying over three hundred plates, and two supplementary volumes

published in 1911. The Durer Society was formed in London in 1897 with the aim of publishing "reproductions by modern fac-simile processes of the works of Albert Durer and his School." Campbell Dodgson of the British Museum was secretary of the society.

In the ten large portfolios paintings and copper plate engravings are reproduced by photogravure, drawings by collotype, and wood engravings by line-blocks. With the exception of the paintings, all reproductions are full size. These are accompanied by historical and critical notes by Campbell Dodgson, G. Pauli, and S. Montagu Peartree. The first supplementary publication is an index of the ten portfolios, an important feature to the student, for the works are listed chronologically and in the order given by the earlier authorities. The exhaustive character of this work is suggested by the fact that seventy drawings are included which had not been published by Lippmann. Durer's notes and sketches form the subject of the second supplementary publication.

LECTURES

THE three remaining lectures in the course of evening lectures will be given during the first three weeks of March. On the afternoon of March 1 and the evening of March 2, Miss Dorothea Spinney, an English actress who has made a wide reputation in this country and abroad by her presentation of Greek plays, will give a dramatic interpretation of "The Antigone of Sophocles." She adds to an intelligent and dramatic interpretation of the lines a wonderful voice and loveliness of movement and pose.

"The Spirit of modern art" will be the subject of the lecture by Robert B. Harshe, Assistant Director of the Museum, on March 8, both afternoon and evening. Mr. Harshe's official connections with the San Francisco Exposition and Carnegie Institute, for which he col-

lected in Europe the material for their last International exhibition, has given him unusual opportunities for studying the tendencies of modern art.

Frank W. Bayley of Boston, an authority on early American painting, will deliver two lectures on March 15. His afternoon lecture will be on "John Singleton Copley and his sitters," and his evening lecture will treat of "Gilbert Stuart's place in history."

On the afternoon of March 22 Charles Everett Johnson will repeat his lecture on "Art and advertising" given the evening of February 8.

A concert by members of the Chicago Symphony Orchestra will be held on the afternoon of March 29.

NOTES

SUNDAY EVENING concerts of chamber music are being given in Fullerton Hall by the Philharmonic String Quartette. As there has been little encouragement given to local musicians to specialize on chamber music, the Art Institute, in inaugurating these concerts, has taken upon itself the responsibility of furthering an appreciation and enjoyment of this beautiful form of intimate music. The first concert was given on February 27; the others will be held on March 13, March 27, and April 10. It is hoped to continue these concerts next season. George Dasch is the leader of the Philharmonic String Quartette. The admission is twenty-five cents.

¶ The portrait of George Washington painted by Edward Savage, which has been for two years a gem of the collection in the Byron L. Smith Room, was presented to the Art Institute on February 22. This important acquisition was the gift of Miss Catharine Colvin in memory of Charles Henry Savage, a grandson of Edward Savage.

¶ The annual dinner and meeting of the Alumni Association of the Art In-



SCHOOL-BOY—DRAWING BY ABEL PANN GIFT OF MRS. JULIUS ROSENWALD

stitute was held in the Club Room on February 3. Thomas E. Tallmadge, the president presided. Officers and directors of the preceding year were re-elected. Announcement was made that the Association had purchased the land and buildings used by the Saugatuck Summer School and an adjoining woodland of five acres.

¶ An exhibition of the works of students in the various departments of the School is now being shown on the balcony at the end of the east wing. It is planned to reserve this section of the Museum permanently for a school exhibition, the material on view being changed from time to time.

¶ Clarence A. Hough, who for the past year has been in charge of the publicity of the Museum, has been appointed to the newly created office of Controller of the Art Institute.

EXHIBITIONS

FEBRUARY—JULY 1921

- February 1—Exhibition of bead bags lent by Jacob M. Loeb.
 February 19—Exhibition of color reproductions lent by Charles Beck.
 March 8-April 5, inclusive—(1) Nineteenth Annual Exhibition of Applied Arts.
 (2) Annual architectural exhibition.
 (3) Exhibition of landscape and garden design under the management of the Woman's National Farm and Garden Association.
 March 4-23, inclusive—Exhibition of etchings by Lester G. Hornby.
 April (Dates to be announced)—Exhibition of the Cyrus Hall McCormick collection of etchings by Millet.
 April 15-May 15, inclusive—(1) First Annual International Exhibition of Water Colors. (2) Paintings by Nicholas Roerich.
 (3) Paintings by Will Foster. (4) Paintings by Maurice Fromkes.
 (5) Photographs by Chicago Camera Club.
 May 21-June 12, inclusive—(1) Exhibition of contemporary Polish art.
 (2) Paintings, drawings and studies for decorations by Frederic Clay Bartlett.
 June 17-July 15, inclusive—(1) Annual exhibition of students in Art Institute School. (2) Twenty-eighth Annual Exhibition by the Art Students' League of Chicago.

LECTURES AND CONCERTS

FOR MEMBERS AND STUDENTS—FULLERTON MEMORIAL HALL, MONDAYS AT 4 P. M. AND TUESDAYS AT 4 AND 8:15 P. M. NEARLY ALL ILLUSTRATED BY STEREOPTICON

- MAR. 1, 4 P. M. Dramatic interpretation, "The Antigone of Sophocles." Miss Dorothea Spinney.
 2, 8:15 P. M. Dramatic interpretation, "The Antigone of Sophocles." Miss Dorothea Spinney.
 8, 4 and 8:15 P. M. "The spirit of modern art." Robert B. Harshe.
 15, 4 P. M. "John Singleton Copley and his sitters." Frank W. Bayley.
 15, 8:15 P. M. "Gilbert Stuart's place in history." Frank W. Bayley.
 22, 4 P. M. "Art and advertising." Charles Everett Johnson.
 29, 4 P. M. Concert by members of the Chicago Symphony Orchestra.

THE SCAMMON LECTURES—DYNAMIC SYMMETRY IN DESIGN

- APR. 5, 4 P. M. "The nature of design." Jay Hambidge.
 7, 4 P. M. "Natural symmetry and formalized art." Jay Hambidge.
 12, 4 P. M. "Surveying in its relation to design." Jay Hambidge.
 19, 4 P. M. "Craftsmanship, proportion and symmetry." Jay Hambidge.
 19, 4 P. M. "Symmetry in architecture, sculpture and painting." Jay Hambidge.
 21, 4 P. M. "Symmetry in modern design." Jay Hambidge.

SUNDAY CONCERTS

Concerts are given in Fullerton Hall every Sunday afternoon, until April 24, 1921, at 3 and 4:15 o'clock. George Dasch, conductor. Admission 10 cents.
 Chamber music is given by the Philharmonic String Quartette on Sunday evenings March 13, March 27, and April 10 at 8 o'clock. Admission 25 cents.

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